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ABSTRACT

Compiled from the experiences of the staff of the Critical TV (Television) Viewing Skills Project for High School, this booklet presents ideas for designing and leading critical television viewing workshops as part of high school teacher inservice training sessions or training programs for other youth-serving adults. Sections discuss: (1) a rationale for teaching about television; (2) workshop planning, including audience identification, definition of workshop goals, location of a meeting place, development of an agenda, preparation of workshop handouts and audiovisual materials, and organization of workshop publicity; and (3) suggested workshop activities, including warm-up activities and activities for English, social studies, and video production teachers, instructional television (ITV) specialists, and community leaders. A chart listing student activity ideas from a high school textbook is also provided. Appendices present sample news releases and flyers about critical television viewing workshops; layouts for suggested slides, overhead projector transparencies, and flip charts; and a list of critical television viewing trainers throughout the United States. (ESR)

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TRAINER'S MANUAL

For Use With

The High School Textbook

INSIDE TELEVISION: A GUIDE TO

CRITICAL VIEWING

in

CRITICAL TV VIEWING WORKSHOPS

For High School Teachers, Parents,

and Community Leaders

by Debra Lieberman

September, 1980

FAR WEST LABORATORY FOR EDUCATIONAL RESEARCH AND DEVELOPMENT

IR011105

RESOURCES FOR TRAINERS

1) This manual is designed to accompany the high school textbook entitled INSIDE TELEVISION: A GUIDE TO CRITICAL VIEWING. To order the textbook and its Teacher's Guide, write to:

Science and Behavior Books, Inc.
P.O. Box 11457
Palo Alto, CA 94306

2) Two audio-visual resources for Critical TV Viewing Workshops are available for rent or purchase: a 3/4 inch video cassette tape, and a slide show with a script and an audio cassette tape of the script. These may be ordered from:

Critical TV Viewing Project
Far West Laboratory
1855 Folsom Street
San Francisco, CA 94103 phone: (415) 565-3000

The video cassette and slide show present an outline of basic critical TV viewing skills and a description of INSIDE TELEVISION. The video cassette, in addition, contains a news story about INSIDE TELEVISION showing high school students involved in curriculum activities and discussing their opinions about television. For further information, see page 11 of this manual.

3) The Critical TV Viewing Project at Far West Laboratory has trained workshop leaders throughout the U.S. Their names and addresses are listed in Appendix C of this manual. These leaders are available to provide assistance and training within their state in the field of critical TV viewing, for school districts and community groups.

4) The staff members of the Critical TV Viewing Project at Far West Laboratory are also available to lead Critical TV Viewing Workshops or provide technical assistance to organizations implementing programs in this field. For further information, call or write to the Critical TV Viewing Project at the address above.

TABLE OF CONTENTS

Page

RESOURCES FOR TRAINERS..... ii

INTRODUCTION..... 1

RATIONALE: WHY OFFER CRITICAL TV VIEWING WORKSHOPS?..... 3

PLANNING A CRITICAL TV VIEWING WORKSHOP..... 5

- Identify the Audience..... 5
- Define the Workshop Goals..... 5
- Locate a Meeting Place..... 6
- Write an Agenda..... 7
- Prepare Workshop Handouts and Audio-Visual Materials. 10
- Publicize the Workshop..... 11

WORKSHOP ACTIVITIES..... 13

- Warm-Up Activities..... 13
- Evaluating Television..... 15
- For English Teachers..... 16
- For Social Studies Teachers..... 18
- For Video Production Teachers..... 19
- For Instructional Television (ITV) Specialists..... 20
- For Community Leaders..... 21
- Workshop Activity Ideas from INSIDE TELEVISION..... 23

APPENDIX A

- News Releases and Flyers About Workshops

APPENDIX B

- Layouts for Slides, Overhead Projector Transparencies, and Flip Charts

APPENDIX C

- List of Critical TV Viewing Trainers Throughout U.S.

TRAINER'S MANUAL

CRITICAL TV VIEWING WORKSHOPS

INTRODUCTION

In recent years, a variety of new curriculum materials and publications about critical TV viewing skills have appeared in the U.S. These resources emphasize the importance of teaching viewers to appreciate and evaluate the television they watch and to understand the effects of television in general.

Four Critical TV Viewing Skills Projects, under contracts with the U.S. Office of Education, have produced family and classroom materials for students in the elementary grades through the post-secondary level. The staff members of these four projects have met with educators, parents, and community leaders nationwide to acquaint them with critical TV viewing and to introduce new curriculum materials in this field. As a result of this work and the work of other organizations involved in television and education, many people are now seeking further information about teaching tools and methods to use in their schools, homes, and community agencies to help young viewers develop critical viewing skills.

This manual provides ideas for designing and leading Critical TV Viewing Workshops. It is intended for those trainers who already have experience leading adult workshops and in-service training sessions, and it focuses mainly on the issues and procedures unique to the field of critical TV viewing.

This booklet contains information about planning and leading workshops including a rationale for teaching about television, workshop planning ideas, workshop activities, and examples of publicity materials. Accompanying this booklet are materials you may reproduce for use in Critical TV Viewing Workshops.

The suggestions in this manual have been compiled from the experiences of the staff of the Critical TV Viewing Skills Project for High School, located at Far West Laboratory for Educational Research and Development in San Francisco. We have been leading training sessions and workshops for professional education and community service organizations, teacher centers,

universities, and social service agencies in 1979-1980, and have met many educators who wish to lead similar workshops. This manual, accompanied by a copy of the high school curriculum entitled INSIDE TELEVISION: A GUIDE TO CRITICAL VIEWING, will give trainers a basic guide and resource for leading Critical TV Viewing Workshops for teachers and other youth-serving adults.

RATIONALE: WHY OFFER CRITICAL TV VIEWING WORKSHOPS?

Television is a pervasive and influential communications medium. On the average, Americans watch it for over four hours every day, or about one quarter of their waking hours. They rely heavily on television for news and information, entertainment, and leisure time relaxation, yet are rarely encouraged to evaluate its quality or its significance. The sheer amount of time spent with television is an indication of its impact on American lives. Furthermore, television commercials and programs have the potential to influence viewers' attitudes, life-styles, and values. Former FCC Commissioner Nicholas Johnson has said that all television is educational television. The question is, What is it teaching?

The medium of television is as "good" or as "bad" as a printed page or a pair of scissors; it becomes positive or negative depending on the way it is used. As viewers, students can develop standards of judgment to determine for themselves their own best use of television. They can develop these standards by knowing about television's art and business, by understanding what a particular program or commercial is saying about the world, by knowing who controls the airwaves, and by thinking about their reasons for viewing. These areas of understanding and others are included in critical viewing. Teachers are discovering that their students need a form of "literacy" with which to relate to television which is as important as the skills they need to relate to print media, music, and art. TV's messages are designed to be comprehended with little effort or previous training. Students do require training to develop the ability to analyze and evaluate those messages, know the capabilities and limitations of this medium, and make conscious decisions about when and what to watch.

In workshops, teachers can learn to capitalize on their students' natural interest in television and motivate them to learn fundamental skills; parents can discuss ways to enhance family communication with television; community leaders can gather ideas for integrating television awareness into their groups' activities and concerns; and all participants can consider some basic techniques for teaching young viewers to be active and selective with television.

With the advent of new textbooks, family guides, and other educational materials about television, American educators have become interested in teaching critical TV viewing skills. Most educators have never received any training in this field and its methodology, so they may feel unqualified to teach it. In a workshop, educators can see that their teaching skills in Language Arts, Critical Thinking, Social Studies, Literature, Art, Economics, and other fields are transferred easily to this multi-disciplinary area of study. A basic resource for their lesson planning can be the Teacher's Guide to INSIDE TELEVISION. It provides day-by-day lesson plans that are coordinated with a student text and worksheets, class discussion questions, bibliographies, filmographies, and other background and supplementary material. By working with the Teacher's Guide in a workshop, teachers can become familiar with the curriculum content of INSIDE TELEVISION and see that it calls on the teaching methods they already use.

A workshop setting is ideal for the exchange of ideas and opinions, and it offers the opportunity to engage in discussion groups, brainstorming sessions, evaluation activities, and other participatory events that can stimulate the group to examine many sides of each issue. The workshop leader can supply a great deal of information about television for participants to use while they discuss their attitudes. In addition, the leader can demonstrate a variety of teaching methods that participants may want to employ in the future, including the use of audio-visual presentations, lectures, games, group activities, written material, discussion, guest speakers, and the expertise of the participants themselves.

A good Critical TV Viewing Workshop can inform and inspire by offering enlivening activities and a sense of purpose to the group. Most Americans have experienced some level of involvement with television ranging from casual indifference to intense love/hate. Workshop leaders can tap these feelings in the group and provide thought-provoking information to help participants consider the role they wish television to play in their own lives and in their teaching.

PLANNING A CRITICAL TV VIEWING WORKSHOP

No two workshops are ever the same. Many factors influence their style and format including the leader's capabilities, audience size and composition, workshop goals, the meeting room and its facilities, and the budget level. It is impossible to predict exactly the needs, interests and personalities of workshop participants, so some surprises must be expected in any workshop. While these unknowns are difficult to foresee, most uncertainties can be reduced or eliminated with careful planning. Following is a basic planning outline:

* Identify the audience
* Define the workshop goals
* Locate a comfortable, convenient meeting place
* Write an agenda
* Prepare workshop handouts and audio-visual materials
* Publicize the workshop

IDENTIFY THE AUDIENCE

If possible, choose an audience sharing similar interests, because the workshop can then be geared to their particular needs and concerns. For example, a group of high school English teachers interested in teaching critical viewing would have more in common than a random group of all teachers and administrators in the school district.

All the tasks in the planning outline above will be carried out to meet the needs of the audience, so it is important to have a clear picture of who they are and what they will probably need.

DEFINE THE WORKSHOP GOALS

Workshop goals might include the following:

1) INCREASE AWARENESS: Introduce critical TV viewing skills.
2) DESCRIBE THE RATIONALE: Discuss the impact of television on American youth and reasons for teaching critical TV viewing.

3) PROVIDE INFORMATION: Share resources and teaching methods.

4) DEVELOP SKILLS: Increase participants' teaching skills by providing time for active participation and hands-on experience with materials.

5) MOTIVATE: Encourage the participants to include critical TV viewing skills in their future teaching.

Think about these and other goals when you draw up a workshop plan. Most workshop activities and presentations address more than one goal simultaneously.

LOCATE A COMFORTABLE, CONVENIENT MEETING PLACE

It is often difficult to find a pleasant and appropriate workshop setting, yet this will make a tremendous impact on the audience's responses to your presentation. Visibility, audibility, and comfortable seating do make a difference. Provide refreshments and break times, especially for sessions lasting more than two hours.

When choosing a room, consider the group's size and the workshop format. If the audience will meet for less than an hour, a lecture presentation will convey a great deal of information in this short period of time. In this case, an auditorium setting is appropriate. When the workshop will last longer than an hour, choose an informal setting with tables for groups of six and moveable chairs, to allow for flexibility and small group activity.

WRITE AN AGENDA

This is a sample workshop agenda, and following it is an annotated version of the same agenda containing a description of each of its items:

CRITICAL TV VIEWING WORKSHOP

_____ (location), _____ (date), _____ (time)

3:00 Introduction
Definition of Critical TV Viewing Skills

3:15 The Effects of Television

3:45 Evaluating a TV program: A Critical View of "Laverne and Shirley"

4:15 Persuasive Messages

4:30 Refreshments and Socializing

4:45 Review of Concepts Presented and Discussion

5:00 Resources and Curriculum Materials

5:15 Future Plans
Concluding Remarks

5:30 Refreshments and Socializing

Annotated Agenda

3:00-3:15 Introductions

Introduce yourself and ask others to do the same.

Definition of Critical TV Viewing Skills

Present an overview of the major critical TV viewing skills. Hand out copies of the description of INSIDE TELEVISION which is contained in the Workshop Handouts section accompanying this booklet. Discuss the reasons this particular group should consider teaching critical TV viewing and describe the curriculum INSIDE TELEVISION. Slides or flip charts may accompany this presentation.

3:15-3:45 The Effects of TV

Warm-up activities will encourage participation and illuminate some basic issues. Have the entire group or small groups focus on the warm-up discussion questions listed in the Workshop Activities section in this booklet.

More group discussion ideas can be taken from the activities, student worksheets, and class discussion questions in the text and Teacher's Guide of INSIDE TELEVISION.

If small groups meet, ask them to report briefly to the entire group after the discussion. Record their comments on newsprint paper for display.

3:45-4:15 Evaluate a TV Program: A Critical View of "Laverne and Shirley"

Look at a few minutes of a TV program together, or discuss a show that is well-known to the group, then evaluate it and analyze it, keeping basic critical viewing skills in mind. The Workshop Activities section in this booklet contains the "Evaluating Television" activity. Follow its instructions to help participants experience and discuss the process of viewing critically.

4:15-4:30 Persuasive Messages

Describe some techniques of persuasion and base your presentation on pages 75-83 in the student text of INSIDE TELEVISION. Hand out worksheet #4/2 from this curriculum. Use this worksheet to analyze some well-known commercials. Identify the hidden messages and persuasive techniques in the commercials. If small groups work on this, ask each group to make a brief report.

4:30-4:45 Refreshments and Socializing

4:45-5:00 Review of Concepts Presented and Discussion

Present a review of critical TV viewing skills. During the presentation, refer back to the group's experiences earlier in the workshop. Answer questions. Discuss methods for integrating these topics into the existing high school curriculum including English, Social Studies, and Mass Media. Discuss the basic skills that students will learn by studying critical TV viewing such as reading, writing, listening, and critical thinking.

5:00-5:15 Resources and Curriculum Materials

Put display copies of materials related to television and education on a resource table, or hand out copies to each participant. Describe the materials and suggest methods for using them in the classroom or at home. Encourage participants to mention their own ideas and suggestions. A list of resources which may be useful to you is in the Workshop Handouts section.

5:15-5:30 Future Plans

Encourage each participant to discuss his or her future teaching plans in this field in small groups or with the entire group.

Hand out workshop evaluation sheets and ask that they be returned before participants leave.

Concluding Remarks

5:30 Extra time for refreshments and socializing, for those who want to stay

An agenda is a guide. Once the workshop has begun, agenda items may be added or subtracted according to the group's interests. Have extra workshop ideas prepared, to accommodate the needs of the group. Ask for feedback periodically during the workshop to find out if it is moving comfortably and if activities are appropriate. Evaluation sheets filled out at the end of the session will provide ideas for modifying and improving the next workshop you plan.

Think about the group's reasons for attending and plan the agenda accordingly. A group of teachers attending an in-service training workshop will most likely want specific, practical teaching ideas and resources, so

they will want plenty of material to use in the classroom. They will appreciate having a busy agenda that makes the workshop move efficiently. Parent groups, on the other hand, usually prefer to spend their workshop time discussing their feelings about television, sharing anecdotes and opinions informally. With parent groups, be prepared to eliminate some but not all structured activities from the agenda. During group discussions, ask pertinent questions, point out and record major themes on newsprint paper, supplement participants' comments with practical suggestions, elicit ideas from the group, and integrate some related activities into the workshop to stimulate everyone to think and evaluate.

PREPARE WORKSHOP HANDOUTS AND AUDIO-VISUAL MATERIALS

Handouts and take-home materials help participants put new ideas into practice. They present information in an organized manner and serve as future references. Accompanying this booklet is a collection of materials called Workshop Handouts which may be reproduced and distributed. Following is a list of workshop handouts we have used in past Critical TV Viewing Workshops:

* Workshop Agenda
* Information Sheets About Critical TV Viewing Skills and INSIDE TELEVISION
* TV Fact Sheet
* Bibliography and Filmography about Television
* Resource List of Organizations
* Related Newspaper or Magazine Articles
* Activity Sheets for Workshop Use or for Future Teaching

  Use student worksheets from INSIDE TELEVISION or design some of your own. INSIDE TELEVISION contains 46 worksheets and there are 35 additional student activities interspersed throughout the text.

* FAMILY GUIDE TO TELEVISION
* Workshop Evaluation Sheets, to be Returned to the Leader at the End of Session

Locate or design some appealing audio-visual materials to illustrate your introductory remarks about critical viewing. Budget permitting, consider using videotapes, slides, films, television sets, video recorders and cameras, overhead projectors, newsprint paper and markers, and flip charts. Newsprint paper is especially useful for keeping an easily-viewed record of the concepts covered throughout the workshop.

Appendix B contains some layouts you may want to copy for slides, overhead projector transparencies, or flip charts.

Audio-visual presentations can make an attractive impression in workshops. A note of warning: be prepared for technical malfunction or non-delivery of equipment. Plan an adapted version of the workshop that does not include these aids, just in case they become unavailable at the last minute.

The Critical TV Viewing Project at Far West Laboratory has a 3/4 inch video cassette tape available for rent or purchase. The tape may be shown at workshops or may be viewed by individuals who want a brief overview of critical TV viewing skills for high school and information about INSIDE TELEVISION. Included on this tape is a news story about INSIDE TELEVISION showing high school students engaging in activities from the textobok and discussing their opinions about television. The news story is especially helpful to teachers because it gives them a chance to see students using the textbook and responding to its content.

A slide show about Critical TV Viewing is also available from Far West Laboratory. This is accompanied by an audio cassette containing a script that coordinates with the slides. A printed version of the script is also available. The slides list the features of INSIDE TELEVISION and its Teacher's Guide. Also outlined are the major critical TV viewing skills identified by the Far West Laboratory Critical TV Viewing Project.

Information about ordering the video cassette and slide show is on page ii at the beginning of this manual.

PUBLICIZE THE WORKSHOP

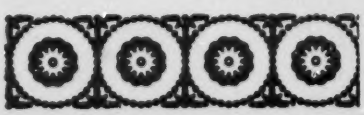
Publicity is an essential element in workshop preparation and planning. It notifies the prospective audience about the workshop, sets its tone, and motivates people to attend.

Think about the most cost-effective vehicles for publicizing the workshop including newsletter articles, direct mail announcements, flyers and brochures, posters, news releases sent to print and broadcast media, paid advertisements, and spoken announcements at meetings.

In publicity materials, give the prospective audience some reasons for attending by telling them what they will get out of it and what will happen there. Teachers may benefit by receiving in-service course credit, new information about teaching resources and methods, free classroom materials, and/or a thought-provoking meeting. Parents may be drawn to the workshop to learn about television's role in the family or discuss television with others in a sociable setting. Community leaders may be concerned about the impact of television on mental health, or they may be interested in using television awareness as a theme for club or civic activities.

To announce a workshop on radio, on television, in newspaper articles, or in newsletters, a news release should be sent at least two weeks in advance of the workshop; the lead time may have to be longer, depending on the frequency and date of publication. Send a copy of the news release to the Community Affairs Department, the News Department, and the Community Calendar. Specify whether this session is open to the public or limited to a specific group such as adults only or teachers only. Include the cost of the workshop or mention that it is offered for free, and outline the registration procedures. Appendix A contains some news releases and flyers, and a newspaper article written from a news release.

It is possible that no newspaper or broadcaster will decide to pick up your story from a news release, so do not depend solely on news releases for publicity. Choose some publicity materials that are guaranteed to reach the target audience.



WORKSHOP ACTIVITIES

The activities in this section have worked effectively with groups in Critical TV Viewing Workshops, giving them a chance to test their ideas and learn by doing. Many of the activities ask participants to create lesson plans or teaching ideas for their own students and community groups. This approach has been especially successful because by designing their own teaching strategies, participants are stimulated to apply their knowledge in a practical way, and they leave the workshop with a usable product of their own design.

There are 46 student worksheets and 35 student activities in INSIDE TELEVISION, and they may be used as the basis for some workshop activities. They are listed in a table at the end of this section and their related subject areas are indicated. A few can be used as Warm-Up Activities at the beginning of a workshop to stimulate group discussion about television.

Following are some workshop activities that have worked well in Critical TV Viewing Workshops. Choose the activities that are the most practical and relevant for your workshop audience.

Warm-Up Activities

Some workshop leaders begin by introducing themselves, describing their background as it relates to critical TV viewing, and asking the participants to tell the group about their occupation or reason for attending. Not only is this a pleasant way to get acquainted, it gives everyone a sense of the group and its areas of interest. Individual introductions are especially recommended if the workshop has fewer than 40 in attendance and the session is scheduled for longer than one hour.

The warm-up activities listed below draw on participants' opinions and observations about TV and give everyone a chance to take part. Throughout the workshop, participants should feel that their own experience of television is a valuable and valid foundation for their teaching of critical

viewing. Warm-up activities should give them a sense of confidence in their own insights. Use newsprint paper and marking pens to make a list of participants' ideas so they can refer back to the ideas later in the workshop or copy them down.

Divide the group into small groups of four or five and assign a different question to each group for discussion:

1) How has television touched your life? (Keep the term "television" general, so that participants think about its numerous functions).

2) Define "Television."
partial list:

- furniture
- medium
- window on the world
- business
- babysitter
- art form
- companion
- fireplace
- persuader
- role model
- technology
- communicator
- teacher

3) How is life different today compared with life before the 1950's without television?

4) What is your favorite TV program and your least favorite? Explain.

5) What would a TV Hermit, one who received all information about the world from American television programs, expect from life in America?

6) If aliens from outer space observed American society through television broadcasts only, what conclusions would they draw about us?

7) Make two lists comparing why television is a good thing and a bad thing.

Evaluating Television

These activities, suitable for everyone including teachers, parents, and community leaders, ask participants to define and apply their own critical TV viewing skills.

1) As a group, make a list of the questions a critical viewer might ask about a TV program or commercial. If possible, look at 10 minutes of any television program and ask the questions on the list. Which ones could the group answer? Where can they find additional information to help them answer the remaining questions? The group's list may include the following questions, among others:

   a) To what audience is this program geared, and why would they watch it?

   b) Would you watch this program regularly? Why or why not?

   c) What camera and editing techniques were used in this program?

   d) Did the program or commercial use any techniques to persuade the audience? Are there any counter-arguments?

   e) Was the information or factual content of the program accurate? Was it presented objectively or with bias?

   f) Who wrote the script?

   g) Did you see any racial, ethnic, age, or sex-role stereotypes?

   h) How do you rate the program's overall quality?

   i) Should children be allowed to watch this program?

   j) What values does this program demonstrate to viewers?

2) Put television on trial. Is it a thief of time and a corruptor of society, or a useful teacher and resource? Choose a judge, jury, attorneys, and witnesses to weigh the issues. The prosecution will be anti-TV, and the defense will be pro-TV. This activity should elicit a great deal of information and opinion from the group. It will probably last at least 45 minutes, so use it only when time permits.

3) Make a list of suggestions to parents for regulating television use at home. Should parents limit the amount of time their children spend with TV and the types of programs they watch? Why or why not? How will the suggestions vary depending on the age of the children? What can the children do to regulate their own TV use at age 3? age 8? age 12? age 15?

For English Teachers

1) Hand out copies of the worksheets entitled "419 California Street" and give everyone time to read them over. Discuss methods for using this lesson in English classes to teach vocabulary, writing, drama, grammar, and other Language Arts skills. Design some related activities for students with low reading levels.

2) What is the role of folk heroes and mythology in a society? Do some TV characters serve the same function as folk heroes and gods? Compare the myths, gods, and heroes of a variety of ancient and contemporary cultures with similar characters on American television. Some TV heroes to consider are:

   a) Walter Cronkite (authority; father figure; messenger)

   b) Mr. Whipple (buffoon; fastidiousness; conformist)

   c) J.R. Ewing, the character on Dallas (greed; victim of society; evil)

   d) The Marlboro Man (independence; strength; loner outside of society)

e) The two Dukes of Hazzard (young manhood; adventurers)

f) Hawkeye on M.A.S.H. (court jester; teacher; voice of truth; non-conformist)

g) Miss Piggy on the Muppet Show (ego)

h) The Incredible Hulk (strength; vengeance; the animal side of human nature)

i) The three Charlie's Angels (beauty; temptresses; law enforcers)

Design a classwork or homework assignment for students that asks them to 1) research a folk hero or ancient deity and 2) compare that figure with similar characters and celebrities on American television programs and commercials.

3) In small groups, plan an assignment for high school students in which they write a review of a television program. What preliminary classroom work would be necessary to teach students how to write reviews? What information about television would be helpful to students before writing reviews? INSIDE TELEVISION contains a great deal of pertinent information in Unit 2, "The Television Industry;" Unit 3, "Programs and Production;" Unit 5, "That's the Way It Is? TV News;" and Unit 6, "The Television Environment."

4) Hand out copies of worksheet 3/4, "The Soaps," and ask everyone to complete it. Compare soap operas with the following works of literature and film:

The Little Foxes	Our Town
Star Wars	Wuthering Heights
Oliver Twist	The Odyssey
Citizen Kane	The Great Gatsby
The Taming of the Shrew	Shogun

For Social Studies Teachers

1) This activity is based on Unit 5, "That's the Way It Is? TV News." Hand out worksheet 5/1, "Choose Your News," and ask participants to fill it in. Discuss. Then mention that many Americans rely heavily on television for their news. Discuss the limitations and capabilities of network news as an information source.

2) Hand out copies of a recent news story from a news magazine and a newspaper. Compare and contrast the TV, magazine, and newspaper versions of this news story. List the advantages and disadvantages of each form of news delivery.

3) Ask participants to write down what they believe to be the meaning of the phrase, "public interest, convenience, and necessity." Then discuss how a TV station could best act to fulfill its obligation to serve the local community's interest, convenience, and necessity. What classroom activities or research projects can be assigned to students to explore this topic?

   Possible answers:

   Invite a representative from a local TV station to speak to the class about the responsibilities of broadcasters.

   Conduct a survey of students, teachers, and people in the community and ask for their opinion of the local TV stations' public service.

   Discuss how the definition of "public interest, convenience, and necessity" might be different for different communities and geographic locations.

4) Hand out copies of worksheets 6/1, 6/2, 6/3, 6/4, 6/5, 6/6, and 6/7. After participants take some time to read them, present a short overview of INSIDE TELEVISION's Unit 6, "The Television Environment."

Discuss methods for integrating Unit 6 into the Social Studies curriculum. Cover topics such as television's influence on American popular culture, public opinion, crime, law enforcement, and family life.

For Video Production Teachers

1) Look at some TV commercials and examine the way the camera and editing techniques enhance the messages in each commercial. Is the camera movement fast, slow, or still? Are there many short, edited scenes or a few long scenes? Are edits done with cuts, dissolves, or wipes? What feeling do these techniques give the viewer, and do these feelings correspond to the message about the advertised product? List the production terms students would need to know in order to discuss these camera and editing techniques. See pages 52-70 in INSIDE TELEVISION for descriptions of techniques and terminology.

2) Hand out copies of the worksheets entitled "419 California Street." Discuss methods for extending them into a lesson in video production techniques. What camera and staging directions would students have to write in their scripts in order to videotape them? Draw up a step-by-step lesson plan to lead students through the process of translating a written script segment into a finished videotaped performance.

3) Hand out worksheets 3/1, 3/2, 3/3, 3/4, 3/5, 3/6, 419 California Street, 4/1, 4/2, 4/3, 4/4, 5/2, 5/3, 5/4, 6/3, 6/5, 6/6, 7/8, and 7/9. In groups of three or four, brainstorm methods for using school video production facilities to teach critical TV viewing skills. Share the ideas with the entire group and discuss. Which of the methods teach about production techniques? news? persuasion? dramatic form? other aspects of critical viewing?

If the group discussion begins slowly, offer these ideas:

- Worksheet 4/4, "Write Your Own Commercial," could be assigned as a video production. The instructor could divide the class into small groups and ask each group to write and videotape a commercial for the same product. Each group would be assigned to use a different persuasive technique to sell the product. Pages 75-76 in INSIDE TELEVISION describe these persuasive techniques:

  * The Emotional Appeal
  * The Testimonial
  * The Everyday-Person Testimonial
  * The Dramatization
  * The Demonstration/Comparison

- Worksheet 5/4, "The School Eyewitness News," asks students to list the school events that might be included in a newscast. Divide the class into groups of four, and assign every group to videotape a report about the same school event. The class would then compare and contrast their video news stories in terms of production style and content. Refer to the information in Units 3, "Programs and Production," and 5, "That's the Way It Is? TV News" in INSIDE TELEVISION.

For Instructional Television (ITV) Specialists

ITV specialists help teachers utilize instructional TV programs. They lead workshops, show teachers how to use programming effectively, and suggest methods for supplementing the programs with additional classroom activities and assignments. Many public television station and state department of education ITV specialists have attended Critical TV Viewing Workshops. Following are the workshop activities that ITV personnel have appreciated the most. These activities are designed to help prepare ITV specialists to incorporate critical viewing into their work, a service that complements and supplements the assistance they already give to teachers.

1) Many classroom teachers choose not to use television for teaching because they feel their students watch enough TV at home. In small groups, discuss how to explain the advantages of ITV programming to teachers. Make a list of the major points to cover. What are the advantages and disadvantages of using television in the classroom? What are the goals of ITV and how do they differ from the goals of commercial television?

2) Watch an ITV program together and evaluate it by following the directions in activity #1 under Evaluating Television, the section which appears on page 15 of this manual.

3) In small groups, prepare short presentations for classroom teachers. In these presentations, explain how to teach critical TV viewing in conjunction with classroom use of an ITV program. Focus on a specific ITV program or on a subject area such as Science, Language Arts, or multi-cultural programming. What critical viewing skills are necessary for students to have in order to evaluate the ITV program?

For Community Leaders

1) Distribute copies of the FAMILY GUIDE TO TELEVISION and briefly describe its features. Discuss the activity entitled "Let's Face It!" that deals with television's impact on family life. As a group, brainstorm methods for encouraging families to think about the issues it raises. Possible answers:

* Encourage local newspapers to run feature stories about television and family life.

* Suggest that local community affairs TV and radio programs invite television professionals and critics to appear and discuss these issues.

* Enlist civic groups to sponsor TV awareness events.

* Train counselors and mental health professionals to be aware of the issues.

2) In small groups, plan a community "Television Awareness Day." Possible ideas include:

* Invite religious youth groups, Girl Scouts, Boy Scouts, YMCA, YWCA, and other youth organizations to design booths for a Television Awareness Fair. The booths will have games or displays encouraging critical viewing. Any proceeds will go to the sponsoring organization.

* Local television celebrities can emcee TV Trivia Contests and critical viewing competitions that test people's knowledge about the television industry and production techniques.

* Entertainers at the fair such as musicians, actors, mimes, and acrobats can work the television theme into their performances.

* Parent participation workshops can be held throughout the day. In these, parents and children watch a TV program together and discuss the issues it raises.

* In the evening, experts can give lectures or appear in panel discussions about such topics as the effects of television viewing, critical TV viewing skills, or television production methods.

Workshop Activity Ideas
from INSIDE TELEVISION's
Student Activities and Worksheets

WORKSHEET SUBJECT	WORKSHEET NUMBER	Warm-Up	Economics	English	Home Economics	Humanities	Journalism	Mass Media	Psychology	Social Studies	Video Production
TV Viewing Questionnaire	1/1	x	x		x		x	x	x	x	
Favorite Programs	1/2	x		x		x		x	x		x
Viewing Log	1/3				x	x	x	x	x	x	
Evening Viewing Log	1/4				x	x	x	x	x	x	
Why I Watch TV	1/5	x		x	x	x	x	x	x	x	x
Class Evening Viewing	1/6		x		x	x	x	x	x	x	
Class Percentage	1/7		x		x	x	x	x	x	x	
Class Totals	1/8	x		x	x	x	x	x	x	x	x
The Ratings Game	2/1		x		x	x	x	x	x	x	
The Prime Time Game	2/2		x			x		x	x	x	x
Complete the Schedule.	2/3	x	x		x			x	x	x	
Plotting "Gifts"	3/1			x							x
Lassie: "The Challenge".	3/2			x							x
30 Minutes	3/3			x	x	x		x			x
The Soaps	3/4			x							x
Good Times	3/5			x							x
Life Script vs. TV Script	3/6			x							x
	419 Calif. St.										
Intro. to Characters	1			x		x					x
Developing Characters	2			x		x					x
Plot Development	3			x		x					x
Script Development	4			x		x					x
TV Drama	5			x		x					x
Count the Shots	4/1			x				x			x
The Pitch	4/2			x	x			x	x	x	x
Fill in the Video	4/3			x		x		x	x		x
Write a Commercial	4/4			x	x			x	x	x	x
Choose Your News	5/1			x	x	x	x	x	x	x	
Compare Newscasts	5/2			x	x	x	x	x		x	x
Local News Log	5/3			x	x	x	x	x		x	x

Workshop Activity Ideas
from INSIDE TELEVISION's
Student Activities and Worksheets

WORKSHEET SUBJECT	WORKSHEET NUMBER	Warm-Up	Economics	English	Home Economics	Humanities	Journalism	Mass Media	Psychology	Social Studies	Video Production
School News	5/4			x			x	x	x	x	x
TV's Typical Person	6/1	x	x	x	x	x	x	x	x	x	
Who's on TV	6/2		x	x	x	x	x	x	x	x	
Cardboard Cutout	6/3			x	x	x			x	x	x
Force on TV	6/4			x	x	x		x	x	x	
Interview Your Family	6/5			x	x	x		x	x	x	
Stereotypes	6/6	x		x	x	x		x	x	x	x
Questionnaire	6/7			x	x	x		x	x	x	
Favorite Programs	7/1	x		x		x		x	x		x
Viewing Log	7/2				x	x	x	x	x		
Evening Viewing Log	7/3				x	x	x	x	x	x	
Why I Watch TV, Now	7/4	x		x	x	x	x	x	x	x	x
Class Evening Viewing	7/5		x		x	x	x	x	x	x	
Class Percentage	7/6		x		x	x	x	x	x	x	
Class Totals	7/7	x		x	x	x	x	x	x	x	x
TV Know-It-All	7/8		x	x	x	x	x	x	x	x	x
Critical Viewer	7/9		x	x	x	x	x	x	x	x	x
ACTIVITY SUBJECT	ACTIVITY NUMBER										
TV Touches Your Life	Unit 1-1	x					x	x	x	x	x
The Numbers Game	2	x	x		x	x		x	x	x	
Without TV	3	x			x			x	x		x
Average Daily TV Use	4		x	x	x			x	x	x	x
Family Size & TV Use	5		x		x			x	x	x	
When People Watch	6		x		x			x	x	x	
Opinion Poll	7	x			x			x	x	x	
"Public Interest"	Unit 2-1	x					x	x	x	x	x
Two Tuesdays	2		x					x	x		
Outprogram the Experts	3		x					x	x		x
Roots of Drama	Unit 3-1			x		x		x			x
Conflict	2			x		x			x		x

Workshop Activity Ideas from INSIDE TELEVISION's Student Activities and Worksheets

ACTIVITY SUBJECT	ACTIVITY NUMBER	Warm-Up	Economics	English	Home Economics	Humanities	Journalism	Mass Media	Psychology	Social Studies	Video Production
For Our Ears Only	Unit 3-3			x				x			x
Exposition	4			x							x
Solving Problems	5			x							x
Film or Videotape?	6							x			x
Videotape or Film?	7							x			x
Lighting and Mood	8			x					x		x
Evaluate a Production	9			x		x		x	x		x
Language of Selling	Unit 4-1			x		x		x			
Positioning	2			x				x	x		x
Evaluate Advertising	3			x			x		x		x
Visual Mockery	4			x	x			x	x		x
Political Persuasion	5		x	x			x	x	x	x	x
The News	Unit 5-1						x	x		x	x
TV News vs. Print News	2			x			x	x		x	
Ownership and Bias	3			x			x	x		x	
ENG Reporting	4						x	x		x	x
Chances Are...	Unit 6-1	x			x	x		x	x	x	
Surprises?	2					x		x	x	x	
Drawing Conclusions	3					x		x	x	x	
Funny, Isn't It?	4			x		x		x	x	x	
The Medium's Messages	5			x		x		x	x	x	
Portraits of Violence	6			x		x	x	x	x	x	x
Parenting with TV	Unit 7-1				x			x	x	x	

APPENDIX A

NEWS RELEASES
AND
FLYERS
ABOUT WORKSHOPS

March 25, 1980

CONTACT: Debra Lieberman (415) 565-3002
Debra Lewis (504) 524-2274

FAR WEST LABORATORY
FOR EDUCATIONAL RESEARCH AND DEVELOPMENT
1855 FOLSOM STREET · SAN FRANCISCO, CALIFORNIA 94103

--------FOR IMMEDIATE RELEASE--------

WATCHING TELEVISION WITH A CRITICAL EYE

New Orleans parents, teachers, and teenagers will learn how to watch television in a new way this April 10, 1980. A free Critical Television Viewing Skills Workshop will take place at the Teacher Resource Service, 3619 Camp St., New Orleans, LA 70115 from 4:00 PM to 5:30 PM, open to the public. Under a contract with the U.S. Office of Education, the Critical Television Viewing Skills Project has conducted these free workshops across the nation to help educators, families, and youth workers teach young viewers to be discriminating TV users.

"Television has an enormous impact on teenagers' education and daily life," says Debra Lieberman, workshop coordinator. "These workshops will help adults teach teenagers about television's art, industry, and persuasive messages, so they can evaluate what they see on TV. And teachers can use students' natural interest in television to teach many subject areas and basic skills."

The Critical Television Viewing Skills Project, based in San Francisco, has developed a high school textbook called INSIDE TELEVISION: A GUIDE TO CRITICAL VIEWING. They have also developed a FAMILY GUIDE TO TELEVISION which will be available at the workshop, and it contains games, quizzes, and startling facts to help families consider television's role in their lives.

For further information about the workshops, high school curriculum, and free FAMILY GUIDE TO TELEVISION, write: CRITICAL TELEVISION VIEWING, Far West Laboratory for Educational Research and Development, 1855 Folsom Street, San Francisco, CA 94103.

# # # # #

EUGENE REGISTER-GUARD, Eugene, Oregon, Saturday, October 13, 1979

Workshop will tune in on TV habits

SPRINGFIELD — A free workshop designed to teach TV viewers to analyze their viewing habits and the messages they receive from television will be conducted here today starting at 9:30 a.m..

The workshop, conducted by members of the San Francisco-based Critical Television Viewing Skills Project, will last until 12:30 p.m. at Hamlin Middle School, 326 Centennial Blvd.

Debra Lieberman, workshop coordinator, says the average student will have spent 15,000 hours watching television, compared with 11,000 hours in the classroom, by the time he or she graduates from high school.

"Television has a tremendous impact on our society," Lieberman says. "These workshops will help parents and teachers teach young viewers about the art and business of television, so they can make conscious decisions about what they watch and what it means to them."

The viewing-skills project, under a contract with the U.S. Office of Education, has developed a high school textbook about television and a Family Guide to Television with games and activities to help families make decisions about television use.

For more information or registration, call 746-1669.

October 24, 1979

Contact: Debra Lieberman or Phoebe Webb
(415) 565-3002 (213) 922-6107

PUBLIC SERVICE ANNOUNCEMENT
(20 seconds)

----------FOR IMMEDIATE RELEASE----------

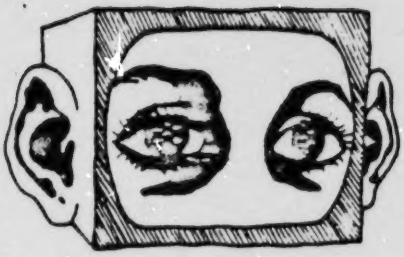
A free workshop for high school teachers and parents on CRITICAL TELEVISION VIEWING SKILLS will be offered to the public on Wednesday, October 31 from 1:00 to 3:00 PM, location: 9300 East Imperial Highway, Downey, California.

The workshop will present methods for teaching youth to analyze the messages they receive from television and become discriminating viewers. For further information contact Phoebe Webb at 922-6107.

# # # # # # # # # # # #

The workshop leader is Debra Lieberman from the Critical Television Viewing Skills Project at Far West Laboratory in San Francisco.

FAR WEST LABORATORY
FOR EDUCATIONAL RESEARCH AND DEVELOPMENT
1855 FOLSOM STREET · SAN FRANCISCO, CALIFORNIA 94103 · (415) 565-3000



How To Watch TV

With More Than A Blank Stare

A WORKSHOP TO ENHANCE CRITICAL VIEWING SKILLS

FOR: Teachers, Media Specialists, and Administrators

WHEN: Wednesday, October 31, 1979 - 1:00 to 3:00 p.m.

WHERE: Office of the Los Angeles County Superintendent of Schools
9300 East Imperial Highway, Room 249
Downey, California 90242

WHO: Debra Lieberman, Project Associate with the Critical Television Viewing Skills Project, has taught courses in Educational Media and has worked in public television doing formative research and television production. She holds a Master's Degree in Education and Television from Harvard University.

Ms. Lieberman will:

- *Provide an overview of the impact of television on American youth.*
- *Define critical television viewing skills and media literacy.*
- *Suggest methods for teaching these skills to youth.*
- *Encourage participants to share their ideas and concerns.*
- *Introduce a wide variety of program materials currently available.*

PLAN NOW TO ATTEND

For further information, call Phoebe Webb, Consultant, Division of Educational Media, (213) 922-6107.

OFFICE OF THE LOS ANGELES COUNTY SUPERINTENDENT OF SCHOOLS

FOR: GR. 9-12 CURRICULUM & MEDIA SPECIALISTS
ENGLISH--MEDIA--ECONOMICS TEACHERS

WVIZ-TV PRESENTS

CRITICAL TELEVISION VIEWING SKILLS

A WORKSHOP FOR TRAINERS

TUESDAY, JUNE 17, 1980

10:00 a.m. - NOON

4300 BROOKPARK ROAD
CLEVELAND, OHIO

With the average student spending as many hours in front of the television as in the classroom, educators are seeking ways to enhance students' understanding of this powerful medium.

-THE WORKSHOP WILL:

- Acquaint participants with critical viewing skills curriculum materials, supplementary resources and rationale for utilizing
- Provide strategies for integrating critical viewing skills into the curriculum and activities for conducting local workshops for grades 9-12 teachers
- Be presented by a developer of the critical viewing skills gr. 9-12 curriculum, Ms. Debra Lieberman of Far West Laboratory, San Francisco, California. (She will be available for additional workshop planning assistance in the afternoon)

-REGISTRATION INFORMATION: There is NO COST to attend the workshop. However, if planning on participating, please RSVP by calling (216) 398-2800, ext. 31 or 79 or by returning the registration form.

REGISTRATION FORM - Gr. 9-12 CRITICAL VIEWING SKILLS WORKSHOP

TO: Critical Viewing Skills Workshop (return no later than June 13)
WVIZ Schools Department
4300 Brookpark Road
Cleveland, Ohio 44134

I plan to attend the June 17 CRITICAL VIEWING SKILLS WORKSHOP FOR TRAINERS beginning at 10:00 a.m. at WVIZ-TV.

NAME _____ POSITION _____

SCHOOL _____ DISTRICT _____

How to Watch T.V. with More than a Blank Stare

A WORKSHOP TO ENHANCE CRITICAL VIEWING SKILLS

FOR: PARENTS, TEACHERS, AND HIGH SCHOOL KIDS

WHEN: TUESDAY, NOVEMBER 27, 1979 7PM - 9:30PM

WHERE: JAMAICA PLAIN HIGH SCHOOL AND COMMUNITY SCHOOL
WILLIAMS STREET, JAMAICA PLAIN, MA

WHAT: DEBRA LIEBERMAN OF FAR WEST LABORATORY FOR EDUCATIONAL RESEARCH, SAN FRANCISCO WILL FOCUS ON FAMILY DECISION-MAKING ABOUT TV USE AND WAYS PARENTS CAN HELP TEENAGERS BECOME MORE CRITICAL VIEWERS OF TELEVISION.

How To Watch TV With More Than A Blank Stare!!!

A WORKSHOP TO ENHANCE CRITICAL VIEWING SKILLS

FOR: TEACHERS, PARENTS, STUDENTS, MEDIA SPECIALISTS

WHEN: MONDAY, JANUARY 23, 1930 - 7:00 TO 9:00 PM.

WHERE: EL PASO YWCA, 1600 N. BROWN - 533-7475

WHO: DEBRA LIEBERMAN, PROJECT ASSOCIATE OF THE CRITICAL TELEVISION VIEWING SKILLS PROJECT.

THE WORKSHOP IS BEING HELD FREE OF CHARGE FOR PARENTS, EDUCATORS, STUDENTS AND ADMINISTRATORS AS WELL AS THOSE INTERESTED IN WHAT TELEVISION PROGRAMS ARE BEING WATCHED. MS. LIEBERMAN WILL PROVIDE AN OVERVIEW OF THE IMPACT OF TELEVISION, AND DEFINE VIEWING SKILLS.

APPENDIX B

LAYOUTS FOR SLIDES, OVERHEAD PROJECTOR TRANSPARENCIES, AND FLIP CHARTS

LAYOUTS FOR SLIDES,
OVERHEAD PROJECTOR TRANSPARENCIES,
AND FLIP CHARTS

FOUR MAJOR CRITICAL TV VIEWING SKILLS

1) Ability to evaluate and manage one's own television viewing behavior.

2) Ability to question the reality of television programs.

3) Ability to recognize the arguments employed on television and to counter-argue.

4) Ability to recognize the effects of television on one's own life.

INSIDE TELEVISION: A GUIDE TO CRITICAL VIEWING

Features of student textbook:

- TEXT: Factual information about television.
- ACTIVITIES: Assignments related to the text and interspersed throughout it.
- READINGS: Comments by television professionals.
- WORKSHEETS: Written exercises, simulation games, opinion polls, script writing.

Special Features of INSIDE TELEVISION

- Curriculum Flexibility with seven units
- Reinforces Basic Skills
- Develops Critical Thinking Skills
- Progressive Skills Building
- Print-Based Curriculum
- Non-Judgmental about Television

Seven Units in INSIDE TELEVISION

1) You and Television
2) The Television Industry
3) Programs and Production
4) Selling
5) That's the Way it Is? TV News
6) The Television Environment
7) A Saving Radiance?

Special Features of Teacher's Guide to INSIDE TELEVISION

- Day-by-Day Lesson Plans
- Student Learning Objectives
- Background Information
- AV Resources
- Bibliographies
- Class Discussion Questions
- Reproducible Worksheet Masters

UNIT 1: YOU AND TELEVISION

- The Viewing Habit
- Facts about American TV Use
- Demographics and TV Use
- Class Viewing Logs
- Reasons for Viewing

UNIT 2: THE TELEVISION INDUSTRY

- The Network System
- Role of Advertisers
- Affiliate Stations
- The FCC
- Economics of Broadcasting
- The Ratings
- Program Scheduling Tactics

UNIT 3: PROGRAMS AND PRODUCTION

- Elements of All Drama
- Features of Television Drama
- Plot, Characterization, Conflict
- Scripting, Dialogue
- Camera Movement, Editing
- Production Techniques
- Lighting, Audio, Special Effects

UNIT 4: SELLING

- The Language of Selling
- History of Advertising
- How Messages Persuade
- Evaluating Advertising Claims
- Federal Trade Commission (FTC)
- Public Service Announcements
- Political Commercials

UNIT 5: THAT'S THE WAY IT IS? TV NEWS

- Comparing Network Newscasts
- TV vs. Print News
- The Fairness Doctrine
- First Amendment Rights of Broadcasters
- Social Responsibility of the News
- The Image
- Documentaries
- Objectivity

UNIT 6: THE TELEVISION ENVIRONMENT

- Characters on Television
- Images of Women and Minorities
- Stereotypes
- Violence on Television
- TV's Effects on Viewers
- Research Results
- Constraints on Producers

UNIT 7: A SAVING RADIANCE?

- Cable Television
- Satellites
- QUBE
- Home Video Systems
- Parenting with Television
- How to Influence the TV Industry
- Recap of Previous Six Units

APPENDIX C

LIST OF

CRITICAL TV VIEWING TRAINERS

THROUGHOUT U.S.

STATE TRAINERS
CRITICAL TELEVISION VIEWING

ALABAMA

ROBERT W. GLASS
111 Coliseum Blvd.
Montgomery, AL 36109
Education Specialist
(205) 832-5850

J. STEVE McALILEY
111 Coliseum Boulevard
Montgomery AL 36193
Language Arts Specialist
(205) 832-3820

KATHRYN S. MOHAJERIN
Dept. of Ed. Media
Auburn University
Auburn, AL 36849
Assistant Professor,
Educational Media Dept.
(205) 826-4529

ABDUL K. Y. SHAHEED
New World's Early Childhood Center
1310 1/2 First Avenue
Opelika, AL 36801
Business Manager
(205) 749-5208

DR. EARL P. SMITH
Dept. of Educational Media
Auburn University
3012 Haley Center
Auburn, AL 36849
Associate Professor
(205) 826-4529

ARKANSAS

DR. GERALDINE JOHNSON
2404-A Briar Rose Drive
Texarkana, AR 75502
Vice-Chairman
Southwest Arkansas Teacher
Center
(501) 772-3955

ARKANSAS (continued)

SUE OWENS
Department of Education
Arch Ford Education Building
Little Rock, AR 72201
Supervisor, Audio-Visual Service
(501) 371-2060

ROXANNE SCHOEN
Southwest Arkansas Teacher Center
3607 Grand Avenue
Texarkana, AR 75502
Elementary Instructional
Media Specialist

CALIFORNIA

CARROLL J. BRAVO
California State Dept. of
Education
721 Capitol Mall
Sacramento, CA 95814
Consultant, Educational Technology
(916) 445-5065

FRANK FOREMAN
Everett Middle School
450 Church Street
San Francisco, CA 94114
Coordinator Gifted Program
and Teacher
(415) 431-0822

ALICE ASPEN MARCH
245 So. Carmelina
Los Angeles, CA 90049
Director, FACT
(Focusing Awareness on Children &
Television)
476-8709

GAIL McLELLAN
1528 Byron Street
Palo Alto, CA 94301
Preschool Educator
(415) 321-2642

CALIFORNIA (continued)

JACK PARKS
State Department of Education
721 Capitol Mall
Sacramento, CA 95814
Consultant Social Studies
(916) 322-4015

LYNNE PETROCK
733 Division Street
Pleasanton, CA 94566
TV Studio Director & Instructor

CONNECTICUT

MICHAEL ANGELILLO
Media Specialist
Weaver High School
415 Granby Street
Hartford, CT 06112
(203) 243-9761 Ext. 264

BETTY V. BILLMAN
CT. State Dept. of Education
Box 2219, Room 362
Hartford, CT 06115
Instructional Media Consultant
(203) 566-5409

RICHARD WARREN
New England Center for
Community Education
c/o University of Connecticut
Box U-142
Storrs, CT 06268
Associate Director
(203) 486-2738

GEORGIA

ANNE HALE
Media Field Services
156 Trinity Avenue, SW
Atlanta, GA 30303
Consultant, Georgia Dept. of Ed.
(404) 656-2418

ILLINOIS

MALCOLM E. ANDERSON
J. Sterling Morton High School, West
2400 South Home Avenue
Berwyn, IL 60402
Teacher, media
(312) 656-2300

LEE CARPENTER
825 Holmes Avenue
Deerfield, IL 60015
Librarian
(312) 948-5613

KARIN E. ENGLISH
664 N. Michigan, Suite 1010
Chicago, IL 60611
Founder/Executive Director,
Minority Children's Television
(312) 472-9249

CAROLE R. NOLAN
228 North La Salle Street
Chicago, Illinois 60601
Director, Telecommunications
and Broadcasting, Chicago
Public Schools
(312) 641-4088

JACK T. WILLIAMS
J. Sterling Morton Dist. 201
2423 South Austin Blvd.
Cicero, IL 60650
Audio-Visual Director
(312) 656-2300

INDIANA

JANICE BROOKINS
Indiana Dept. of Public Instruction
Division of Reading Effectiveness
State House, Room 229
Indianapolis, IN 46204
Reading Consultant
(317) 927-0194

INDIANA (continued)

JAMES D. HAND
43 Hillside Court
W. Lafayette, IN 47906
English Teacher
(317) 583-2569

PHYLLIS PETCOFF
Hinsdale Central High School
55th and Grant Streets
Hinsdale, IL1 60521
Audio Visual Coordinator
(312) 887-1340

KANSAS

ARLENE BASSETT
425 East Jewell, Heusner School
Salina, KS 67401
Teacher, U.D. 305
(913) 827-9011

MAINE

JOHN W. BOYNTON
Maine State Library
State House Station #64
Augusta, Maine 04333
Coordinator, Media Services
(207) 289-2956

MASSACHUSETTS

CALVIN L. BRANCHE
1401 Main Street
Wachusett Regional High School
Holden, MA 01520
Teacher of English: AV Director
(617) 829-6771 Ext. 36

STACEY E. BRESSLER
Mass. Dept. of Education
31 St. James Avenue, 5th Floor
Boston, MA 02116
Basic Skills Coordinator
(617) 727-5750

MASSACHUSETTS (continued)

FRANCES COOPER-BERRY
Boston Public Schools
50 Beechcroft Street
Brighton, MA 02135
District Coordinator School/
Community Resources
(617) 783-1195 Ext. 1121

PATRICK M. MEYER
Nashoba Regional High School
Green Road
Bolton, MA 01740
Media Director
(617) 779-2257/2258

EDITH L. MORGAN
42 Shattuck Street
Worcester, MA 01605
Basic Skills/Assessment Coordinator
(617) 791-0226

NANCY RICHARDSON
192 Wiswall Rd.
Newton, MA 02159
Teacher
(617) 964-8549

GAIL SLATER
Braintree High School
128 Town St.
Braintree, MA 02184
Chairperson, Mass. Teachers' Committee
(617) 848-4000

MINNESOTA

JOHN ELSING
1517 Chelmsford Street
St. Paul, MN 55108
Television Education Materials
(612) 645-5642

DONALD JOHANSEN
682 Capitol Square
550 Cedar Street
St. Paul, MN 55101
Supervisor, Secondary Education
(612) 296-4055

MINNESOTA (continued)

DR. ROBERT H. MILLER
Capitol Square
550 Cedar Street
St. Paul, MN 55101
Unit Supervisor, Educational Media
(612) 296-1570

MISSISSIPPI

DR. ANN BOLING
140 Swan Lake Drive
Jackson, MS 39212
Teacher Center Coordinator
Jefferson, MO 65102
Dir. of Instructional Television
(601) 373-4082

GLENDA SHIVERS
613 Bryant Avenue
Columbia, MS 39429
Teacher Center Director
(601) 736-8468

MISSOURI

HAL GARDNER
Missouri Dept. of Elem. & Sec. Ed.
P.O. Box 480
Jefferson, MO 65102
Dir. of Instructional Television
(314) 751-2625

MONTANA

DR. JAMES BURK
Office of Public Instruction
1300 11th Avenue
Helena, Montana 59601
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